

## THE NATIONAL SPORTING LIBRARY NEWSLETTER

A Research Center for Horse and Field Sports

Summer 1994 No. 40

Laura Rose, Editor

### Collected for Love: The Timeless Appeal of Children's Horse Books

by Robin Bledsoe

Book collecting fashions come and go, I've learned in 20-plus years of selling horse books. What endures are the books people collect for love, and chief among these are children's stories. Kids, especially girls, buy new copies to read and re-read, while their parents buy tattered copies to re-read and remember. Here I'll share some thoughts about these beloved books that bring so much pleasure to generation after generation of readers, and that I get special pleasure out of finding for customers. I'll focus on the middle-grade and teen stories in which horses are young people's fictional equals—objects of longing, worthy adversaries, or just best friends.

Even when they're good stories, it's no secret these books usually aren't good literature. Often the plots are unlikely, the themes well worn, and the characters—horses as well as humans—one dimensional. Many older titles have dated badly, and librarians have discarded them for their unfashionable social attitudes. And though the current paperback series may be more politically correct, they're written to equally stock formulas.

Still, copies of these stories are read to pieces. So why do girls love horse books? The question is borrowed from poet Maxine Kumin's eloquent and wise 1983 *Ms.* magazine essay about the intense bonding that "lies at the heart of horse fever." One answer is understanding and mastery—of an animal, a situation, a skill. When critic Marcus Crouch slights the genre or focusing on the "grim technicalities" of riding, he forgets that children nourish their passions on the secrets of these very technicalities.

And with mastery comes freedom. The heroines of these stories are free to be themselves, to have adventures. Through their own hard work or wits or courage they earn horses for keeps, tame wild stallions, ride for their lives. Girl can often outride Boy, and if in the postwar romances Girl usually gets Boy as well, she never casts aside the horse that helped her forge her identity.

The "first real animal novel," according to Margery Blount, was the phenomenally

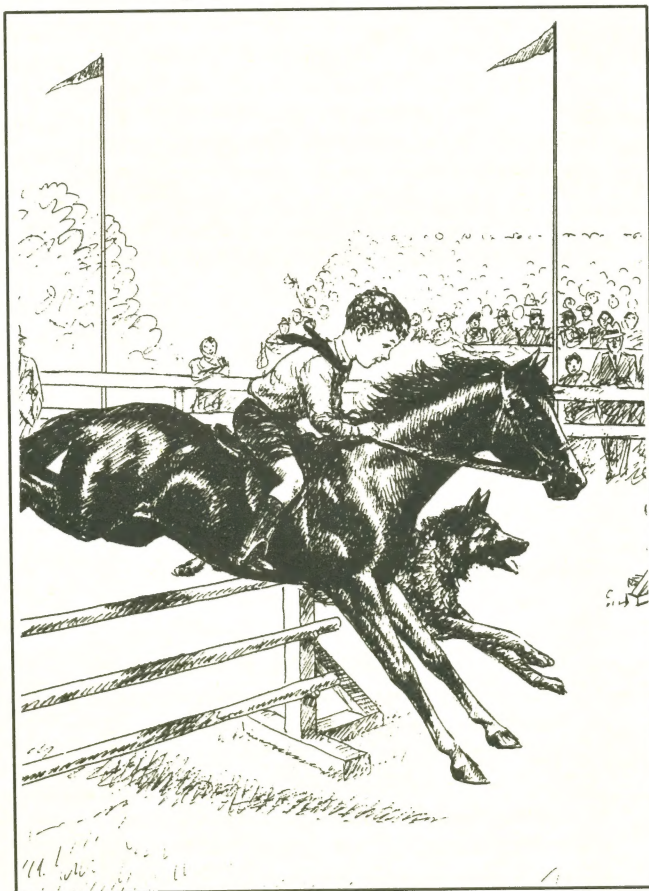
popular *Black Beauty* by Anna Sewell, published in 1877 in London and then in 1890 in Boston as a tool of the American Humane Education Society. Although intended for adults, it was seized upon by children and has been issued in over 250 editions, translations and adaptations to date, not to mention many imitations and "sequels." The Kerlan Collection of the University of Minnesota Libraries in Minneapolis owns the large collection assembled by NSL board member Ellen B.

Wells, co-editor with Anne Grimshaw of *The Annotated Black Beauty*.

#### Pages of Ponies

In stories before the mid-1920s ponies (more often than horses) show up chiefly as everyday background, moral object lessons, circus performers or family pets. There is an occasional racing novel (*Gamelegs* by Arthur C. Bartlett), and Anne Bosworth Greene's stories about rural Vermont stand out (*Greylight*, *The White Pony in the Hills*). The horse-crazy-girl theme of later fiction is prefigured in an 1894 novel for older readers set in Spanish California: Evelyn Raymond's *The Little Lady of the Horse*.

Then, as the last work horses were trudging out of our daily lives, imaginary steeds stampeded into children's literature, and the theme of boon companionship between youngsters and horses was born. Forrestine C. Hooker's bestseller *Star: The Story of an Indian Pony* and Clarence Hawkes's *Piebald, King of Bronchos* set the stage for many stories, chiefly Western, that are told from the horse's point of view. The landmark was Will James's beloved *Smoky* (1926), written for adults



"At last Billy's turn came. Blaze jumped perfectly and Rex jumped beside him. Everybody clapped and cheered. Rex was not supposed to jump, but everybody liked to see a dog jump so well."

—from *Billy and Blaze*, by C.W. Anderson (Macmillan, 1936).





"The chute gate would fly open, and out would come a tearing, bellowing hunk of steel coils to land out a ways, and like a ton of lava from above, jar the earth even up to the grandstand."

—from *Smoky*, by Will James (Charles Scribner's Sons, 1926).

*Master*. And two beloved picture book series made their debuts in the 1930s—*Billy and Blaze* by C.W. Anderson, and *Crazy Quilt* by Paul Brown, about the Perkins children and their antic pets.

but honored with the Newbery Award for children's literature despite "all that cowboy lingo." It was followed by other James stories based on real horses (*Sand, Big-Enough*), Thomas C. Hinkle's prairie tales (*Black Storm, Hurricane Pinto*), David Grew's *The Sorrel Stallion* and many others.

In the 1930s several new kinds of horse stories emerged. One, Enid Bagnold's "National" *Velvet*, is a minor literary classic. (Forget the Hollywood version and discover the sheer style and atmosphere of the book.) Also from England came the first generation of "pony novels." These include "Golden Gorse's" *Moorland Mousie* and *Older Mousie*, told in the voice of an Exmoor pony and illustrated by Lionel Edwards; Eleanor Helme's *Mayfly*; A.W. Seaby's *Skewbald*; and the first of Primrose Cumming's many books, among them the magical *Silver Snaffles*. (If there's a cult classic among children's horse books, it's this fantasy about a girl who passes through a stable wall into a sunlit world where talking ponies teach her how to treat them with kindness and understanding.) There was also a British vogue for books written by young girls, among them Moyra Charlton, "Heather," and the team of Katharine Hull and Pamela Whitlock, authors of the enduring *The Far-Distant Oxus*.

Back in the United States, Esther Greenacre Hall's *College on Horseback* is still fondly recalled. Stephen Meader's many books, especially *Red Horse Hill* and *Cedar's Boy* about New England boys and their harness racers, remain fresh and vivid. The first horse title of S.P. Meek's many adventures about police and military horses and dogs appeared: *Frog, the Horse That Knew No*

During and after World War II the field of children's horse stories took off. New titles came out like clockwork, and Grosset & Dunlap launched its popular *Famous Horse Stories* reprint series. In one banner year, 1941, there appeared *The Black Stallion* by Walter Farley, *My Friend Flicka* by Mary O'Hara, and the picture story *Flip* by Wesley Dennis. Each book launched a bestselling series still in print 50 years later. When I surveyed my customers about their all-time favorite horse books, the *Black Stallion* series was the winner going away.

#### Fiction in the Field

Broadly speaking, girls' stories of the 1940s-1960s have riding stable, show ring or hunt field settings, and boys' stories take place on ranches, racetracks or polo fields—but there's a lot of crossover. Although many plots involve family financial setbacks, and a few treat issues such as gambling (the excellent *Gallant Colt* by William Campbell Gault), adult illiteracy (*Laurie* by Estelle Barnes Clapp), or illness (*A Horse for Peter* by Eleanor F. Brown), by and large the fictional world ends at the pasture gate. African-American boys are main characters in a handful of titles (*Kentucky Derby Winner* by Isabel McLennan McMeekin, *Little Vic* by Doris Gates, *Strawberry Roan* by Don Lang, *Thunder* by Page Cooper). Native American children are featured in many Western stories, including *Indian Paint* by Glenn Balch, *Horses Are for Warriors* by William E. Sanderson, *The Horsecatcher* by Mari Sandoz and more. And in a class of their own are three accounts of unendurable loss: *White Mane*, illustrated with stills from Albert Lamorisse's French film; John

Steinbeck's novella *The Red Pony*; and Helen Griffiths's tale of a blind Spanish boy, *The Wild Horse of Santander*.

Two American author-illustrators from this era stand out: C.W. Anderson and Paul Brown. Anderson's lithographs in his children's stories and non-fiction profiles of racehorses are sometimes criticized for being copies of photographs, but their detail and finish continue to appeal. His last book, *The Blind Connemara*, is about a real-life pony who at last report was still alive in New Hampshire. Brown is a collector's delight. He wrote or illustrated well over 100 books; provided pictures for countless ads, calendars, programs, magazine articles and the like; and generously signed or sketched in books for his fans. The equestrian world has always known how good he is, and now children's book specialists have discovered him, too.

Other favorite authors from the era are Lavinia R. Davis, Joan Houston, Dorothy Lyons, Frances Frost, Alice O'Connell, Marjorie Reynolds and Selma Hudnut. Gray's California stories, Jane McIlvaine's *Cammie* series, Dana Faralla's *The Magnificent Barb*, Don Stanford's *The Horsemasters*, Priscilla C. Hallowell's *Dinah and Virginia*, Shirley Rousseau Murphy's *White Ghost Summer*, and others are well remembered. Several writers and illustrators are noted for their collaborations, especially the unsurpassed team of Marguerite Henry and Wesley Dennis (the *Misty* series, *King of the Wind*, *Born to Trot*, *Justin Morgan Had a Horse*). Other pairs are childhood friends Nancy Caffrey and Jeanne Mellin (*Mig o' the Moor*), mother and daughter Helen Lossing Johnson and Margaret S. Johnson (*Stablemates*), and Suzanne Wilding and Sam Savitt (the *Robin* series).

Among Western books, the novels by trainer John Richard Young about Arabians (*Arizona Cutting Horse*) are sought after. Other popular authors are Fairfax Downey, Stephen Holt, Ross Santee and Jo Sykes. Many Western stories form series: Logan Forster's *Desert Storm*, Henry V. Larom's *Mountain Pony*, Albert G. Miller's *Fury*, Michael Murray's *Timber Trail Riders*,

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Laura Rose, Editor



Rutherford G. Montgomery's *Golden Stallion*, Keith Robertson's *Ticktock and Jim*, and Leonard Silliman's *Golden Cloud*.

In Britain, the legion of "pony novelists" includes Monica Edwards, Ruby Ferguson (the *Jill* series), Peter Gray, Patricia Leitch (The *Fields of Praise* is a lyrical gem), the prolific Pullein-Thompson family (Christine, Diana, Josephine), and many more. Soaring above all is K.M. Peyton, author of the *Flambards* trilogy and one of the finest writers for young adults at work today. She published her first books as Kathleen Herald. My own favorite for its twists and turns of plot and character is her page-turner about a cocky young Regency coachman, *The Right-Hand Man*.

The golden age of horse stories came to a close in the early 1970s. Since then such favorites have appeared as *A Morgan for Melinda* by Doris Gates, *The Pony Problem* by Barbara Holland, *The Secret Horse* by Marion Holland, *The Horseman's Word* by Georgess McHargue; books by Nancy Springer, Patricia Calvert, Barbara Morgenroth and (in England) Caroline Akrell; and almost anything illustrated by Sam Savitt. But the number of new hardcover titles published each year has dwindled to a scant handful. The plots now reflect the wider world and are intertwined with themes such as a

parent's remarriage or death (*The Summer That Lasted Forever* by Catherine Petroski), physical disability (*You're Somebody Special on a Horse* by Fern G. Brown), or sexual identity (*Come Out Smiling* by Elizabeth Levy).

### Americans of Note

Three of the best contemporary American writers are Jean Slaughter Doty, Lynn Hall and Jessie Haas. The late Doty wrote warm family stories (*Winter Pony*), successful time fantasies (*Can I Get There by Candlelight?*), and frank portrayals of drug abuse and fraud in the show world (*Dark Horse, The Monday Horses*). Hall's gutsy boys and girls in small Midwestern towns dream dreams that often go awry. *Tin Can Tucker* and *The Horse Trader* describe devastating adult betrayal, and in the history of children's horse books, *Ride a Wild Dream* is extraordinary because at the end the horse is still unmanageable. Vermont native Haas is an author to watch. In *Working Trot*, a teenage boy struggles to understand the nuances of dressage, while *Keeping Barney* and *A Horse Like Barney* are filled with keen and warm insights into the everyday challenges of horsekeeping.

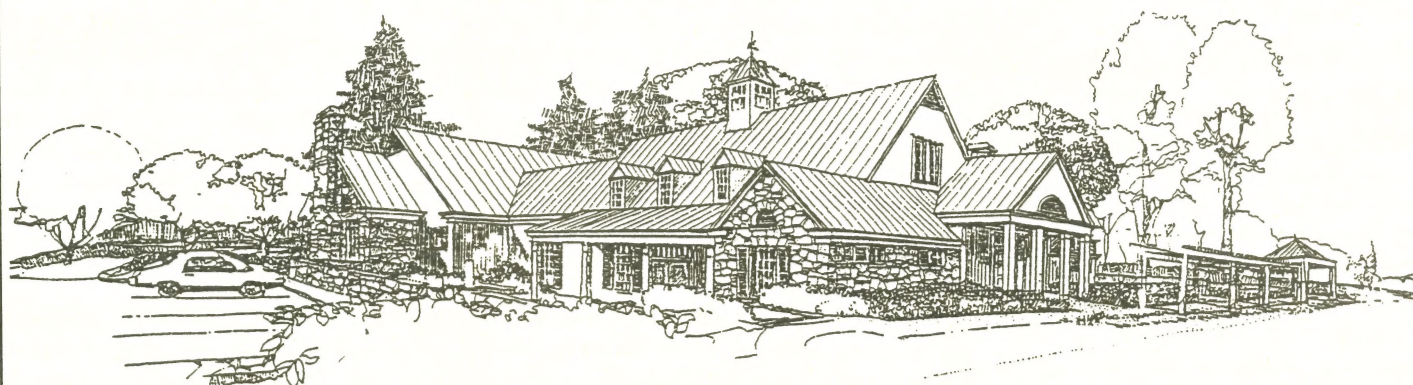
Horse stories now thrive in a new medium—the many paperback series modeled after series like the *Baby-Sitters Club* and

*Sweet Valley High*. The most popular U.S. series is the *Saddle Club* by Bonnie Bryant. Others (some now discontinued) are *Best Friends* by Maggie Dana, *Blue Ribbon* by Chris St. John, *Bonnie* by Barbara van Tuyl, *Galloping Detectives* by Claire Birch, *Horse Crazy* by Virginia Vail, *Linda Craig* by Ann Sheldon, *Thoroughbred* by Joanne Campbell and *Riding Academy* by Alison Hart.

Stories like these—the ones you read when you're 10 years old and want to be a horse more than anything in the world—resonate long into adulthood. Over and over I hear "You've made my day!" when I find a childhood favorite for a customer. And it makes my day, too.

*Robin Bledsoe lives in Cambridge, Mass., where she sells art history books as well as horse books. This is an abridged revision of "Children's Horse Books," published in the magazine Firsts: Collecting Modern First Editions, July/August 1993.*

For further study, consult this NSL book: *Wear, Terri A. Horse Stories: An Annotated Bibliography of Books for All Ages. Metuchen, N.J.: The Scarecrow Press, 1987. This guide summarizes and indexes over 1,500 American children's and adult works of fiction published into the mid-1980s.*



## BUILDING PLANS TAKE SHAPE

Plans have been finalized for the 10,000-square-foot building on the Vine Hill property, Middleburg, for the National Sporting Library. Earth Design Associates, Casanova, Va., are the architects; Michaels Associates, Alexandria, Va., the library design consultants.

The design of the Library is subtly reminiscent of a carriage house that would have served the Vine Hill mansion, which was

built in 1804. The Library is a two-level facility. To give the appearance of a smaller building, one level is below grade. The design will accommodate the current collection, plus ample room for future growth. A meeting room, rare book room and audio visual room are included.

The exterior walls will consist of stone veneer on selected facades, and stone as a base on other walls that are covered in wood

siding. The landscaping will be simple in respect for the appeal and age of the site, with a goal of softening and naturalizing the Library and integrating it with the old.

The cost of the Library is estimated at \$2 million, for which a fundraising drive will be launched. In addition, an endowment for the Library of \$4 million will be raised. A construction completion date of September 1996 has been set.



# More Riders Should Read

by Denny Emerson

"Horse people don't read" is a statement I've heard many times. That pronouncement is too often true and it's a glaring hole in their education, made worse by the fact that it's so unnecessary.

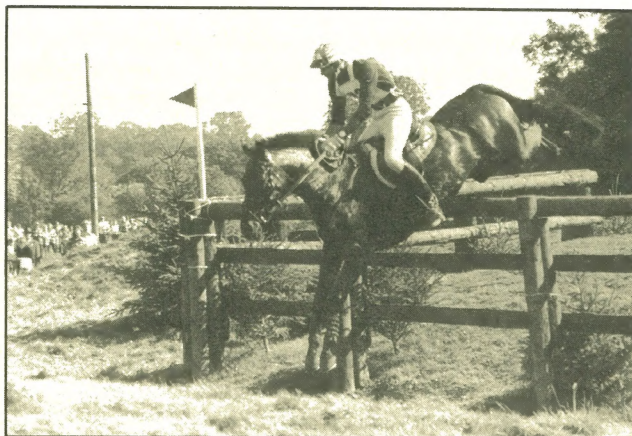
Most professional people have had to study and absorb vast quantities or specific knowledge about their chosen profession. A veterinarian, for example, will spend seven or eight arduous years in college and vet school learning anatomy, physics, chemistry, biology, pharmacology and much more. A medical doctor, a lawyer, an architect, an electrical or mechanical engineer will similarly have survived immense pressure through constant difficult examinations, required papers and oral presentations to demonstrate a thorough and intricate knowledge about a formidable subject or discipline.

We, the general public, expect this of these people. We would never consider having an untrained, sloppy or incompetent attorney draw up a trust agreement. Even less would we allow someone who hadn't graduated from medical school to probe around in our stomachs. We want a plumber who knows plumbing, an electrician who understands wiring, and a mechanic who knows everything about what makes cars run.

## Methods of the Masters

It amazes me, therefore, that the great majority of the people with whom I deal in the horse world know so little about the specific knowledge and theories that brilliant horsemen have been teaching and writing about for hundreds of years. Like almost every instructor, I hear from dozens of young aspirants that their goal is to make the Olympic team. People with high aspirations, you would hope, would also have a burning ambition to know as much as they can about the vast body of knowledge that constitutes the equestrian disciplines. You would also hope that since they profess the desire to get to the top, that they would most assiduously do what it takes to get there, just as we assume will be true of the young pre-engineering or pre-med or pre-law student. But it's not usually the case.

They normally will not have read George Morris, William Steinkraus or Bert de Nemethy on jumping. They will not have



WERNER ERNST PHOTO

*Denny Emerson and Victor Dakin were members of the USET's gold medal team at the 1974 World Three Day Championship, Burghley, England.*

read Reiner Klimke, Henry Wynnmalen, Bengt Ljungquist or Agoston D'Endrody on dressage. They will not have watched videotapes by the leading event riders. They will know very little about specific theories and contrasting or even conflicting schools of thought within the riding disciplines. They won't know about Caprilli or how Tod Sloan changed flat racing. They will not have subjected themselves to the discipline of studying riding in the same way that vet school would have forced them to study veterinary medicine.

Here's just one simple example. The normally ignorant young rider goes to an event. The stadium jumping course designer has constructed the following fairly straightforward test: a vertical followed in 63 feet by an ascending oxer, followed in 33 feet by a plank vertical. Experienced riders know that four slightly forward strides will take them to a fence that encourages the horse to jump a bit flat and aggressively. This is followed in a short two strides by a fence that is easy to knock down. They will have to check after landing over the oxer to avoid "eating" the vertical.

The ignorant rider won't know what these distances and types of fences mean. Not only that, he won't have any real idea of how far apart they are because he will not have developed a reliable three-foot stride.

This has nothing to do with riding skills as such. It's simple theory and mathematics. But since the kids won't have learned this, you will see them like flocks of little ducklings at events, following their coaches around the stadium courses, totally at the mercy of forces that shouldn't have to be beyond their control.

All of this is nothing more than intellectual laziness. Jim Wofford often confounds his clinic riders with the question, "How do

you explain the direct and the indirect reins of opposition?" Even when I sit there with the explanation diagrammed explicitly in front of me in *Training Hunters, Jumpers and Hacks*, I can't figure that out! But Jim and other great instructors understand only too well how hampered and held back their students are by far too easily preventable ignorance.

## Mind Over Ride

The relationship between man and horse has fascinated some of the best and brightest minds for years. Their thoughts are printed for any to read in numerous books. The wheel doesn't have to be constantly reinvented! And yet the two examples I gave can be multiplied a hundredfold, and will still only represent a fraction of what most young riders don't know.

Jack Le Goff says Americans want instant dressage like they want instant coffee. He says that Americans don't want you to teach them how to ride, they want you to teach them how to compete. Our anti-intellectualism, our unwillingness to dig in and subject ourselves to intellectual discipline and rigor, is a discouraging squandering of opportunity.

I only partly agree with those who say, "You can't learn to ride a horse by reading a book." It's only part of the truth. But those who fully understand equestrian theory will gain far more from their hours in the saddle than will those for whom the collected wisdom of the ages is, quite literally, a closed book.

*Denny Emerson is internationally known as an event rider and instructor. Emerson, past-president of the United States Combined Training Association, currently serves as the United States Equestrian Team's vice president for combined training. This article originally appeared in The Chronicle of the Horse.*



## Comments from the Curator

Alexander Mackay-Smith

### John L. O'Connor: The Sage of Schuylerville

John L. O'Connor (1875-1957), the pioneer 20th-century collector of early Thoroughbred pedigrees, spent the summers at Fanoc Farm, Schuylerville, N.Y. The farm was near the site of the Battle of Saratoga, fought during the Revolutionary War. O'Connor was to be seen every day during the race meeting in August at Saratoga Springs, in the front seat of the grandstand at the extreme left, so that he could see the entire run to the finish line.

O'Connor, an unusual collector, kept his remarkable library at Fanoc Farm. If it was a really good book, it made no difference to him that he already had a perfect copy. He would buy every copy of the book he could find, no matter what its condition. His particular favorites were the 15 volumes of the *American Turf Register and Sporting Magazine*, published between 1829 and 1844. It is said that at times he had over 50 copies of Volume I.

O'Connor's great-uncle, John Daley of the famous racing partnership, Gideon and Daly, maintained a stud farm at Holmdel, N.J., where he bred three winners of the race that was the ancestor of the Belmont Futurity. Probably the best of the three was Jean Baraud.

During the the 1890s, O'Connor lived at Holmdel tending to his great-uncle's broodmares. He became interested in the pedigree of Carrie C., the dam of Jean Baraud, and followed it to its roots. In the process he discovered several inaccuracies in the *American Stud Book*. This opened the gates of his life's work, which extended to the British *General Stud Book* as well.

O'Connor's eminence in this field was recognized by Louis Lee Haggin of Lexington, Ky., a member of the famous racing family. Haggin was interested in early Kentucky pedigrees, and commissioned O'Connor to write a book entitled *Notes on the Thoroughbred from Kentucky Newspapers*. The compilation was finished in 1926. It covered

newspapers printed from February 16, 1788 to November 21, 1833. Actually it included many other stud advertisements, for Quarter Horses, pacers, saddle horses and others. It was an invaluable collection.

As a result of problems with the printer, Haggin basically scrapped the printing of the book and instead had only a few sets of galleys bound in green cloth. Only about six copies are known today, including copies at the National Sporting Library and at the Keeneland Association Library in Lexington.

In order to keep the wolf from the door and to finance his research, in 1902, at the age of 27, O'Connor founded the New York

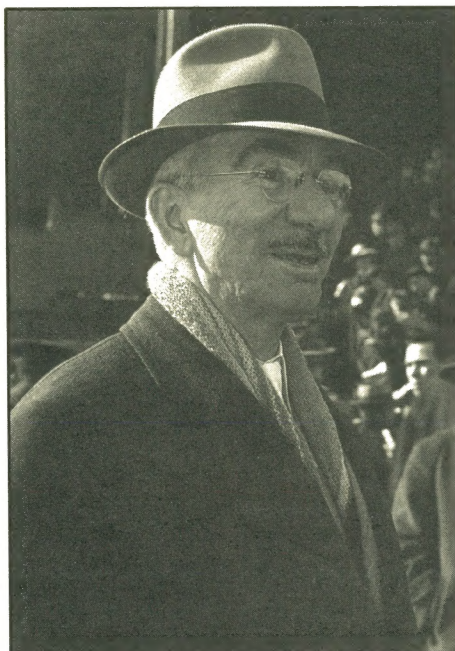


PHOTO COURTESY THE BLOOD-HORSE  
John L. O'Connor

Electrical School in New York City. He knew nothing about electricity and had no wish to learn about it. What he did know was that many up-and-coming young men, thanks to the pioneer work of Thomas Edison, were interested in electricity. He got together some experts on the subject; the school flourished.

O'Connor's great knowledge was the basis of a most successful partnership that published the early history of racing in the United States. His partner-to-be was Fairfax Harrison, president of the Southern Railway and patron of the Virginia Historical Society, who financed the famous *Virginia Historical Index*, embracing material previously published in its *Virginia Magazine of History and Biography* (see *NSL Newsletter*, March 1993, for a related story on Harrison).

About 1925 the editors of the magazine asked Harrison to write an essay on the social aspects of early racing in Virginia. Harrison sent his manuscript to O'Connor, who shared numerous suggestions. This started the partnership which resulted in Fairfax Harrison's incomparable series of privately printed books from 1927 to 1935. The last two volumes were titled *Early American Turf Stock*; the first was devoted to mares, the second to stallions imported from England before 1830. This is a truly magnificent piece of research, undoubtedly the most outstanding work of its kind published during the 20th century on either side of the Atlantic.

O'Connor continued his research. He commissioned Miss Elizabeth Jervey of Charleston, S.C., to go through South Carolina newspapers and extract racing and reading information from 1732 to 1800. He shared this information with Harrison, who in 1931 produced a book on the 18th-century John's Island Stud.

Harrison's introduction to the first volume of *Early American Turf Stock* reads in part: "The privilege remains to make rightful acknowledgment of the aid without which this work could not have been sustained: To John L. O'Connor for unfailing advice and encouragement and for access to his collection, in print and manuscript, on the history of the American Horse."

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## Equinet Interfaces

Equinet, a consortium of Virginia libraries with horse-related collections, recently met at the University of Virginia's Alderman Library. Representing the five institutions in Equinet are (L-R): Dr. Frederick Fregin, the Scott Equine Medical Center; Laura Rose, National Sporting Library; William Chamberlain, Library of Virginia; Clinton Sisson, the Scott Collection at the University of Virginia; and Susan Green, the Carriage Museum of America Library. The NSL's Peter Winants took the picture.

## NSL Joins VLIN

The NSL is now a member of the Virginia Library and Information Network (VLIN). This electronic network's goal is to provide "equitable access to the library and information resources of the Commonwealth." VLIN is provided and maintained by the Library of Virginia.

VLIN provides libraries with a link to the Internet, which allows access to the catalogs of libraries around the world, as well as online discussion about library and book topics, e-mail with other librarians, and other current information.

As a member of VLIN, the National Sporting Library will work to advance library service in Virginia by sharing information with other libraries and their users. An April tally showed 176 libraries using VLIN; the network has 14,800 telephone lines dedicated to it.

## New Arrivals

**Alken, Henry**

*The National Sports of Great Britain*

London: Thomas McLean, 1825.

**Alken, Henry**

*Sporting Scrap Book*

London: Thomas McLean, n.d.

**Auerbach, Ann Hagedorn**

*Wild Ride*

New York: Henry Holt, 1994.

**Back, Joe**

*Horses, Hitches and Rocky Trails*

Denver: Sage Books, 1959.

**Barber, Richard and Juliet Barker**

*Tournaments*

New York: Weidenfeld & Nicolson, 1989.

**Bayley, Lesley and Caroline Davis**

*The Less-Than-Perfect Rider*

New York: Howell, 1994.

**Beudant, E.**

*Horse Training: Out-Door and High School*

New York: Charles Scribner's Sons, 1941.

**Bland, Ernest, ed.**

*Flat-Racing Since 1900*

London: Andrew Dakers, 1950.

**Bouch-Pillon, Bernard**

*Contribution a L'Art D'Elever*

Gacogne, France: Haras du Ruereen Morvan, 1992.

**Brega, Julie**

*The Horse: Equestrian Business*

London: J.A. Allen, 1994.

**Brega, Julie**

*The Horse: General Management*

London: J.A. Allen, 1994.

**Burdett-Coutts, Mr.**

*The Brookfield Stud of Old English Breeds of Horses*

London: Sampson Low Marston & Co., 1891.

**Burke, Jackie C.**

*Capital Horse Country*

McLean, Va.: EPM Publications, 1994.

**Byrne, Judith**

*Horse Riding: The Australian Way*

Barre, Mass.: Barre Publishing, 1974.

**Cartwright, B.W.**

*Sports Afield Treasury of Waterfowl*. Englewood Cliffs, N.J.: Prentice-Hall, 1957.

**Clayton, Michael**

*Foxhunting in Paradise*

London: John Murray, 1993.

**Cocquyt, Kathryn**

*Little Freddie's Legacy*

Gretna, La.: Pelican, 1994.

**Craig, Dennis**

*Breeding Racehorses from Cluster Mares*

London: J.A. Allen, 1964.

**Daniels, John H.**

*Tally Ho! Five Hundred Years of Sporting Books, Prints, Manuscripts and Ephemera from the Collection of John H. Daniels '31*

N.p.: The author, 1994.

**Dorrance, Tom**

*True Unity*

Tuscarora, Nev.: Give-It-A-Go Enterprises, 1994.

**Dossenbach, Monique et al.**

*Great Stud-Farms of the World*

New York: William Morrow & Co., 1978.

**Dowst, Robert S. and Jay Craig**

*Playing the Races*

New York: Dodd, Mead and Company, 1952.

**Fearnley, William**

*Lessons in Horse Judging with Instructions for the Summering of Hunters*

London: Chapman and Hall, 1879.

**Fitzgeorge-Parker, Tim**

*Training the Racehorse*

London: J.A. Allen, 1993.

**Gardiner, Tricia**

*Training the Dressage Horse*

London: Ward Lock, 1994.

**Gash, Norman**

*Robert Surtees and Early Victorian Society*

Oxford: Clarendon Press, 1993.

**Glyn, Richard**

*The World's Finest Horses and Ponies*

Garden City, N.Y.: Doubleday, 1971.

**Gray, Peter**

*Respiratory Disease*

London: J.A. Allen, 1994.

**Gray, Peter**

*Lameness*

London: J.A. Allen, 1994.

**Hance, Jack**

*Riding Master*

London: Robert Hale, 1960.

**Harris, Susan E.**

*The United States Pony Club Manual of Horsemanship*

New York: Howell, 1994.

**Herbert, Ivor, ed.**

*Horse Racing*

New York: St. Martin's Press, 1981.

**Holderness-Roddam, Jane**

*Practical Cross-Country*

London: Ward Lock, 1994.

**Holland, Anne**

*Riding in a Point-to-Point*

London: J.A. Allen, 1992.

**Holmelund, Paul**

*The Art of Horsemanship*

New York: A.S. Barnes, 1962.

**Holmstrom, J.G.**

*Modern Blacksmithing and Horseshoeing*. Chicago: Frederick J. Drake & Co., n.d.

**Hunloke, Lady and Cecil Aldin**

*Riding*

London: Eyre & Spottiswoode, 1934.



**Isenbart, Hans-Heinrich and**

**Emil M. Buhrer**

*The Imperial Horse*

New York: Knopf, 1986.

**Jaffer, Nancy, ed.**

*Riding for America*

New York: Doubleday, 1990.

**Jarrett, Gloria**

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Metuchen, N.J.: The Scarecrow Press, 1993.

## 1994 Duplicate

## Book Sale Update

This year's duplicate book sale promises to be a crowd-pleaser for NSL members in the hunt for good horse books. Thanks to a number of wonderful donations over the last year, we have an attractive array of books for the sale, which is the NSL's main fundraiser.

However, there is still plenty of time for you to take a browse through your bookshelves and see if there are any items you would care to donate. If your horse books are not being used and enjoyed, consider passing them along to the next generation of literate horsemen.

The catalog for the 1994 sale will be mailed to NSL members sometime in October, and bids will be due by late November. Remember, you must be a member in good standing to participate in the sale. Look for more information in the fall newsletter.

## Welcome New Friends

Larkin Armstrong/San Antonio, Texas

Richard Bandler/Tryon, N.C.

Dr. and Mrs. Robert L. Banner/

Richmond, Va.

Richard Cunningham/San Francisco, Calif.

Mrs. Anne Dawson/Haymarket, Va.

Mrs. David Ramsay Evans/Arlington, Va.

The Rev. and Mrs. J. Kevin Fox/

Staunton, Va.

Thomas G. Gilcoyne/Latham, N.Y.

Carol L. Greata/Ipswich, Mass.

Rex Hudson/Gloucestershire, England

Susan J. Harvey/Huntington, N.Y.

Mary Southwell Hutchison/Middleburg, Va.

Mr. and Mrs. Patrick Janas/Middleburg, Va.

Mr. and Mrs. Richard I.G. Jones/

Coatesville, Pa.

Mrs. Thomas P. Kane/Navesink, N.J.

Wayne Kompare/Danbury, Ct.

Lincoln Library, Lake Erie College/

Painesville, Ohio

Stephen G. Lee/Van Nuys, Calif.

Kent McKeever/New York, N.Y.

Sharon K. Meyer/Chevy Chase, Md.

Hope Millington/Bonn, Germany

*Practical Horseman*/Unionville, Pa.

Philip K. Schenck Jr./Avon, Ct.

Eleanor H. Schnabel/Alexandria, Va.

Charles B. Schooler Jr./Tustin, Calif.

Rosaline Simon/Alexandria, Va.

Smithsonian Institution Libraries/

Washington, D.C.

Susan L. Taylor/Falls Church, Va.



**THE MARYLAND HUNT CUP 1894-1994.** Narrated by Jim McKay. Executive Producer Charles C. Fenwick Jr. Produced by Hunt Cup Productions. 1994. VHS videotape. 45 minutes. Available from the Museum Shop, Maryland Historical Society, 201 West Monument St., Baltimore, Md. 21201. \$49.95.

This year's centennial of the Maryland Hunt Cup, America's most challenging timber race, ushered in not only the running of the race but also a museum exhibition at the Maryland Historical Society. This video, produced by five-time Hunt Cup winner Charlie Fenwick to accompany the exhibition, brings the Hunt Cup, its horses and its people to life.

If, like me, you've heard countless stories of Hunt Cup races, this video will allow you to experience many of them, through classic photos and footage of the race over the years, and in numerous interviews in which some of the most illustrious characters in Hunt Cup history share their thoughts and recollections.

For example, Joy Slater Carrier, who in 1980 became the first lady rider to win the race, recalls: "I remember walking around the Maryland Hunt Cup course when I was a showjump rider, and girls didn't ride in the race, so it was a big course, but it wasn't *that* big of a course. But then, when girls were allowed to ride in the race, it got *much* bigger."

There's footage of Tommy Smith winning the 1965 English Grand National on three-time Hunt Cup winner Jay Trump, but the tale spun of the first Hunt Cup win of "The Young Hot Walker," as Smith was dubbed by six-time winner Mikey Smithwick, is even more entertaining. You'll see a stretch drive between the race's two greatest rivals, Mountain Dew and Jay Trump,

*In the 1978 Maryland Hunt Cup, Charlie Fenwick Jr. rode Ben Nevis II to victory for the second straight year. The Hunt Cup video includes footage of the pair's winning ride in the 1980 English Grand National.*

and the dramatic leap that Liz McKnight and Tong made over the legendary 4' 9" third fence—as well as the fallen horse scrambling to his feet on the other side. The film footage covers the gamut, from home movies to national television sports coverage, and even some clips from the 1940 movie *Maryland*, which centered on a fictional family's quest to win the race.

Families are indeed the key to the Hunt Cup. Reddy Finney states: "It's had great people associated with it throughout, and these people have defined the character of it, because they've had very strong character." You'll get to know these people in this video, and the interviews with multiple family members (such as Cuppy, Charlie and Bruce Fenwick; and Joy Valentine, Jill Fanning and Joy Carrier) are especially fun to watch. Though the video stresses the impact that families have made on the race, and vice versa, it doesn't cram the "tradition" theme down your throat.

Three-time winner Paddy Neilson says: "I wonder what these guys envisaged in 1892 or 1893. There have been lots of very important races, but nothing really captures quite the magic of the Hunt Cup." This video does.

L.R.

**THE AMERICAN JUMPING STYLE** George H. Morris. Doubleday, 1540 Broadway, New York, N.Y. 10036. 1993. 217 pp. Index. Illus. \$27.50.

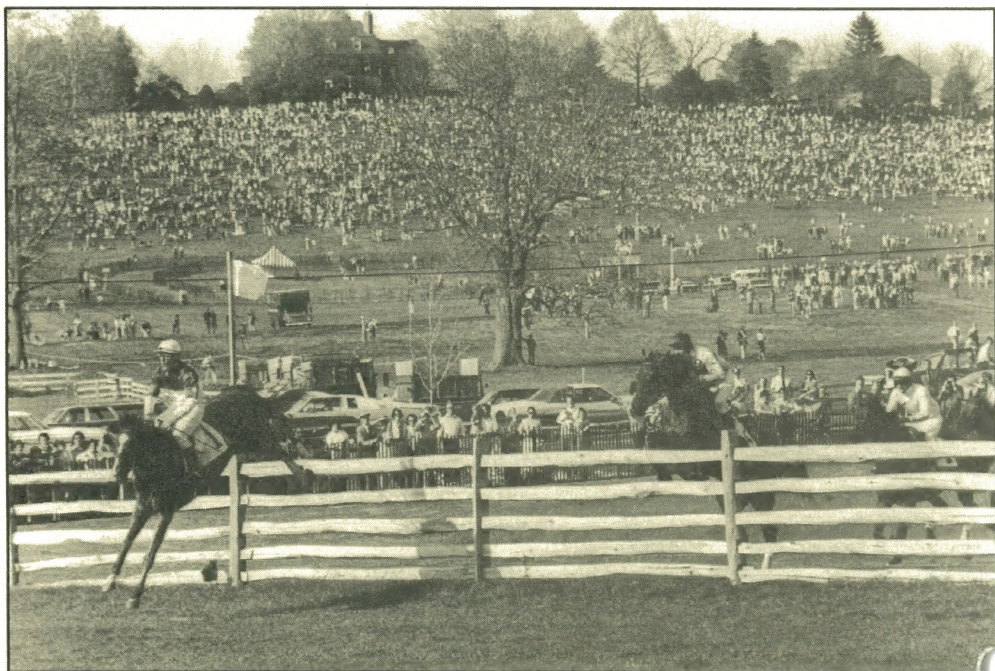
George Morris' latest book is steeped in the theory and history of jumping. This book is for serious riders of all disciplines who want to know not only how to jump effectively but also why the techniques have been developed by masters over the decades.

Morris describes the basics of jumping for rider and horse and discusses position and technique in depth. He discusses the importance of gymnastics and their application. He also describes in detail how to walk courses and how to solve the questions posed by the course designer while on course.

The book includes three sections of good black-and-white photos that illustrate Morris' words about seat, releases, contact and gymnastics. The book concludes with two chapters by Susan Harris on stable management, which Morris feels is an important ingredient in the American style.

*The American Jumping Style* is a must for any equestrian library.

J.S.



DOUGLAS LEES PHOTO





**EVENTING INSIGHTS.** Blyth Tait. Kenilworth Press Ltd., Addington, Buckingham MK18 2JR, United Kingdom. 1993. 144 pp. Illus. Index. \$29.95.

In my opinion, many of the how-to equestrian books published in England have a sameness. The initial chapters deal with selecting the horse, stable management, training and competing. Finally, some personal remarks are made by the big-name horse person who, supposedly, authored the book.

This is not the case with Blyth Tait, the New Zealander who rode the smallish Thoroughbred, Messiah, to win the individual gold medal at the World Equestrian Games in Sweden in 1990 and the bronze medal at the Barcelona Olympics in 1992. The word "I" leads off chapter one, "Winning Is Believing," and the first person continues through creatively titled chapters such as "Enter at A...," "Three, Two, One—Go!" and "Over The Poles." The book culminates with Tait's experiences in the 1992 Olympics, when temporary unsoundness that surfaced in the warm-up placed Messiah 69th after dressage, only to claw their way back in the other phases for a bronze individual medal and a silver team medal for New Zealand.

Tait's book is also a medal winner. It's marvelous reading for competitors and fans regardless of the discipline, and must reading for eventers, who will relate to Tait's analysis of their sport: "We're lucky that eventing shows no mercy to those who develop over-inflated egos. Horses are the best of levelers. It's quite possible to be a big winner one day and end up flat on the floor the next, which explains why eventing is a sport which can still boast camaraderie amongst its participants. . . Although we are matched against one another, we are also united in our challenge against the courses, the elements and the myriad problems that present themselves."

Competitors should also pay heed to Tait's formula for success: "It takes more than just one good horse or ample financial providence to be consistently successful. Far more important is a strong personal desire to do well. A healthy competitive spirit will encourage total determination and dedication towards improving one's performance. It is primarily what lies within a rider's mind that

will dictate his eventual limits of achievement and will govern to what degree a rider attains his goals."

As to his equine preferences, Tait stated: "Much is often made of the importance of good conformation, and it is true that this will have a significant bearing on the general soundness and all-around likelihood of future success. However, I personally place the greatest emphasis on the correct mental attitude. Remembering the relative importance of the cross-country on the eventual outcome of our multi-disciplined sport, I always choose a horse most suited to that particular phase. I look for one that shows a real desire to run and jump, a genuine love for tackling natural obstacles, and, importantly, a wish to please."

P.W.

**SACRED HORSES, THE MEMOIRS OF A TURKMEN COWBOY.** Jonathan Maslow. Random House, 201 E. 50th Street, New York, N.Y. 10022. 1994. 334 pp. Bibliography. Index. \$25.00.

The Akhal-Teke is a breed of horse not well-known in the United States. Author Jonathan Maslow takes a journey to Turkmenistan to trace the roots of this ancient breed. Although the title implies the book focuses on the horses, in actuality this is a story about the adventures Maslow encounters on his trek.

For readers who enjoy observing the day-to-day activities of an exotic culture, this is a book to enjoy. Through Maslow, the reader gets a taste of the Turkmen life and can appreciate the trials and tribulations an American traveler faces when exploring a new country.

The Turkmen believe the modern Thoroughbred is a direct descendent of the Akhal-Teke, and Maslow makes the question his quest during his research in Turkmenistan. He discovers, however, that no matter the Akhal-Teke's past, the breed will be revered by the Turkmen and contribute more to the country than just flat racing and pari-mutuel betting. Every Turkmen holds the Akhal-Teke in deep regard and the horse is as much a part of the Turkmen culture as is green tea.

This book is an enjoyable escape from the typical horse book, to be appreciated by the reader who likes to travel and learn but just doesn't have the time to leave the barn.

T.L.B.

**AN OVERVIEW OF THE CLASSICAL PRINCIPLES BEHIND THE TRAINING OF A HORSE AND RIDER** Paul Belasik. Produced and directed by Lorell Joliffe, 6585 Stump Road, Pipersville, Pa. 18947. Six audio tapes; 90 minutes per tape. Part One: Breaking The Young Horse; Part Two: The Rider's Seat & Position; Part Three: Calm Forward Riding; Part Four: The Campaign School I; Part Five: The Campaign School II; Part Six: The High School. \$55.95 for the set; \$10.95 per tape.

These tapes are a series of interviews with Paul Belasik, author of *Riding Towards the Light*, in which he discusses the training of horse and rider according to the principles of classical riding. The format is a series of conversations between Belasik and the producer of the series, Lorell Joliffe. The intellectual and spiritual tone is set by the use of short musical interludes and quotes from some of the masters, ancient and modern, of classical equestrian art.

The first tape covers the breaking and initial training of the young horse and includes an exploration of the philosophical and historical considerations that underlie the traditional classical approach to starting a young horse's training. The second interview covers the rider's seat and position, which Belasik discusses in great detail. This tape can stand separately, as it is the only one focused completely on the rider, rather than the training of the horse.

The last four tapes follow the progression of the young horse from his early work under saddle through the stages of training that lead finally to the advanced movements of the High School, including piaffe and passage, canter pirouettes, and flying changes every stride.

I listened to these tapes in my car on the way to and from work for several days, and I found them so fascinating that I had trouble turning the player off if I got to work before the end of the tape. What makes the tapes so interesting is not the subject matter alone, but the passion with which Belasik discusses the



theoretical aspects of the horse's training. He quotes extensively from such masters as the Duke of Newcastle, Antoine de Pluvinel and Francois de la Gueriniere, and does not hesitate to express his opinion about many controversial theories, including the current one about riding the horse "long and low." He also includes some very knowledgeable discussion of the biomechanics of the various movements, and what things are physically possible or impossible for a large four-legged creature.

For the dressage rider with an interest in classical riding who has neither the time nor the inclination to study the old masters, this series provides a lot of basic information in a lively and entertaining format. Listen to them on the way to your next competition, and let them inspire you.

D.D.

**RACING AND THE IRISH.** Sean Magee. Stanley Paul Ltd., London. Distributed in U. S. by Trafalgar Square, North Pomfret, Vt. 05053. 168 pp. Illus. Index. \$39.95.

Magee's book outlines the love of the Irish of steeplechase and flat racing, especially the former.

Arkle—an Irish-bred chaser who won 22 of 26 starts over fences in England and Ireland in the 1960s, including three runnings of the Cheltenham Gold Cup—is described as "the world's greatest steeplechaser, magnificent, virtually unbeatable, one of the great aristocrats of our time."

Other chasers described by Magee include Flyingbolt!, who lived up to the exclamation mark in his name when racing in the late 1960s; Dawn Run, a mare who ran in the 1980s, the only winner in history of both England's Champion Hurdle and the Gold Cup; and L'Escargot, the winner of two Gold Cups in the 1970s, and the holder of third, second and first placings in successive years in the Grand National for his American owner, the late Raymond Guest.

The chapter, "A Genius With Horses," is about Vincent O'Brien, an Irish trainer who saddled the winners of three straight Grand Nationals before switching to flat racing in 1959. He has since trained six winners of both the Epsom and Irish derbies and just about every other major race in England, France and Ireland.



Post Boy, one of 50 color plates in Henry Alken's *Sporting Scrap Book*, recently donated by Mary Beach of Bacova, Va.

## GIFT HORSES

The NSL has received a steady stream of book donations big and small this spring. The "new arrivals" section of the newsletter shows only a partial listing of books new to the shelves, because there are just too many to list.

Special thanks go out to Patricia Doyle of Manhasset, N.Y., Mary Beach of Bacova, Va., and Capt. John H. Fritz of Gladstone, N.J. Mrs. Doyle presented the Library with over 100 books from the library of her late husband, George Doyle, which focused on the classics of horsemanship theory and veterinary care. Mrs. Beach donated more than 60 sporting books from the collection of her late husband, George R. Beach Jr., including notable books such as Henry Alken's *The National Sports of Great Britain* and *Sporting Scrap Book* (see illustration). Capt. Fritz donated extensive runs of AHSA and FEI rule books that chronicle the development of international horse sports over the last 50 years.

The National Museum of Racing in Saratoga Springs, N.Y., supplied us with numerous volumes of *Goodwin's* and *Krik's* racing statistics books, and NMR curator Field Horne donated a copy of his master's thesis, "Outdoor Recreation in Colonial New York."

NSL members Mr. and Mrs. Milton Ritzenberg, Edward Bassett, Glencairn Bowlby, Horacio Laffaye, Robert Banner, John H. Daniels, Richard Cunningham, Richard Bandler, Alison Gibson, Gordon Smith and Judy Richter continue to show their support of the NSL through book donations. We also would like to thank Mr. and Mrs. Jeffrey Crandell, J.A. Allen and Company, Howell Book House and *The Chronicle of the Horse* magazine for their donations.

"Horseman For Champions" describes other trainers and jockeys. Arkle's trainer, Tom Draeper, is "the finest trainer of National Hunt horses Ireland has ever produced." Pat Taaffe, who rode Arkle, "tasted success all but unparalleled in his profession, but remained modest, unassuming and endearingly ready to talk about the great horses he rode."

The chapter, "Why Do People Fish In Streams?" is about Ireland's horse breeding industry. The chapter's title stems from a re-

ply by English steeplechase trainer Jenny Pitman when asked why she buys chasers in Ireland.

The title of the final chapter, "The Crack," also needs explanation. Crack ("craic" in Irish) means "fun, enjoyment, revelling in the occasion." Magee wrote: "Visit any Irish race meeting, and crack will be there." I'll add that Magee's book is "great crack."

P.W.



## Seen in the Stacks...

Former NSL Librarian **Judith Ozment** and her husband, **Jack**, stopped in during a visit from Arizona. Judy helps out at the Charles Cook College Library in Tempe, Ariz., and during the summers at the Stratton Library at Sheldon Jackson College in Sitka, Alaska.

**Lynne Dole**, another former NSL librarian, visited from Ontario and enjoyed a look at the NSL's new von Hunersdorf collection.

**Dr. and Mrs. Horacio Laffaye** visited from Weston, Ct. Dr. Laffaye is working on his next book about polo.

**Donna Rogers** of Hamilton, Va., found specifications for building a round pen; she's still seeking information on Civil War Col. John H. Mosby's horse Coquette.

**Robin Bledsoe** of Cambridge, Mass., researched early 19th-century horsemanship manuals.

**Mary Ann Radley** and **Aver Hammerlindl** of Arlington, Texas, and **Mary Sue Allinson** of Argyle, Texas, browsed the foxhunting section.

**Florence Hillman** of Middleburg looked for information on British sporting artist William Rimmel, and other art topics.

**Michael Sinclair-Smith** of Montreal researched cock fighting for his next foxhunting novel.

**Tully Rector** of Middleburg perused saddlery and harness books in search of design inspirations for a line of handbags and luggage.

**Tiffany Teeter** of New Hope, Pa., browsed through the hunting and steeplechasing sections.

**Cynthia Buxton** of Vienna, Va., and **Michelle Norell** of Great Falls, Va., researched the history of the Fairfax Hunt and early foxhunting in northern Virginia.

**Charles Matheson Jr.**, a graduate student at New York University, researched the NSL's foxhunting collection in preparation for a multimedia project

**Cathy Kassel** of Boston, Va., a student at St. Andrews College in North Carolina, researched books by Vladimir S. Littauer for a paper on forward riding.

**Wayne F. Kompare**, a sporting art and book dealer from Danbury, Ct., browsed in the foxhunting and art sections.

**Horace K. Sowles Jr.** of Maine, president of the Carriage Association of America, browsed through books on carriages and driving, and the von Hunersdorf Collection. He was accompanied by **Susan Green**, the Carriage Museum of America's librarian.

**J. Clayton Bright** and family of Unionville, Pa. While Bright and his wife sought historical information on hound shows, their girls enjoyed some of the NSL's books for kids.

**Dr. Mark Friedberger**, a professor at Texas Tech University in Lubbock, Texas, researched the life of the landed gentry in America in the 1800s.

**Karen Washburn** of Great Falls, Va., dove into the Harry Worcester Smith papers in search of information on the Loudoun (Va.) Hunt, of which she is writing a history. At one time, Smith was master of the Loudoun Hunt.

**Jackie Burke** of Hume, Va., researched equine periodicals.

**Frances Bishopp**, a writer with the *Fauquier Times-Democrat* in Warrenton, Va., and **Cameron Bishopp** researched polo.

**Carrie Blair** of Middleburg looked for information on French stag hunting.

**Marion Maggiolo** and **Jean Roberts** of Warrenton enjoyed a tour and a browse of the collection.

**Imogen Slade** of Amissville, Va., researched the evolution of the horse during her spring break from Sweet Briar College, Sweet Briar, Va.

**Judy Myers** of Reston, Va., researched the Shire draft horse breed.

Some of our other visitors included: **M.B. Scott** of Deland, Fla.; **Mark Winchester** of Annandale, Va.; **Brian P. Hogan Jr.** of Framingham, Mass.; **Patrick Foy** of Round Hill, Va.; **Loretta Solon** and **Doug Campbell** of Washington, D.C.; **Rosalie Stark Simon** of Alexandria, Va.; **Hugh E. Hays** of Reston, Va.; **Kent Miller** of White Post, Va.; **Barbara A. Kelly** of Hamilton, Va.; **Kathleen Lyons** and **Kristen Riley** of Bradford, N.H.; **Steve Powell** and **Dulany Noble** of Upperco, Md.; **Kay** and **Bill Little** of Williamsburg, Va.; **Sharon Meyer** of Chevy Chase, Md.; **Ann Travell** of Ashburn, Va.; and the **Sordelet family** of Sacramento, Calif.

## Phone/Mail

**Lucinda Greene**, former world champion three-day event rider from England, researching the history of the Maryland Hunt Cup, which she covered for an English newspaper.

**Vivian Lea Stevens** of the Museum of American Frontier Culture in Staunton, Va., researching the use of the donkey in 19th-century Irish agriculture.

**Melanie Press** of the Men's Design division of Polo-Ralph Lauren in New York, researching riding attire.

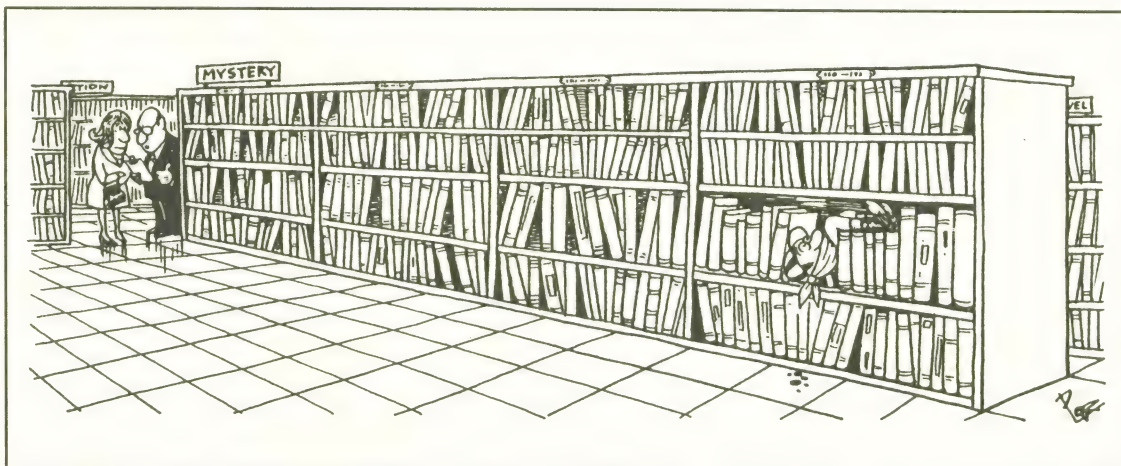
**Sandra Williams** of the Central Virginia Community College Library in Lynchburg, Va., researching the Trakehner breed.

**Barry Abernethy** of *The Hunt* magazine in Delaware, researching point-to-point racing.

**Dee Dawson** of Fairfax, Va., researching the construction of round pens.

**Joe Clancy** of Newark, Del., researching the stud record of Iroquois, the American-bred horse that won the Epsom Derby and the St. Leger Stakes in 1881.

**Charles Warner** of Tappahannock, Va., researching early Virginia Thoroughbreds.



PEB SKETCH COURTESY OF DAILY RACING FORM



The National Museum of Racing in Saratoga Springs, N.Y., has acquired an extensive and valuable collection of Thoroughbred photographs assembled by the late turf writer Charles Hatton, who spent 45 years at the *Daily Racing Form*. The collection includes 2,524 images of 596 different horses, nearly all of which are identified. Some of the great horses represented are Equipoise, Man o' War, Nashua and Swaps. The images, which are now available for research by appointment, were donated by Mrs. C.A. English Cole of Leesburg, Va.

\*\*\*\*\*

The NSL's Peter Winants and Laura Rose found judging the first Hildegard Neill Ritchie *Joys of Foxhunting* writing contest a challenge. The contest, which was sponsored by the United States Pony Clubs' Foxhunting Committee, was open to D- and C-level Pony Clubbers and drew 47 entries from 16 states. The top award went to an essay by Sarah Baker of the Moore County Pony Club in Southern Pines, N.C. Three

honorable mentions were also recognized: a poem by Alissa Alford of the Mount Peak Pony Club in Washington; an essay by Gabriel Bowman of the Eagles Wings Pony Club in Pennsylvania; and a poem by Alicia Mondolado of the Reno High Sierra Pony Club in Nevada. The winning entry was published in the *USPC News* and the April 22 issue of *The Chronicle of the Horse* magazine.

\*\*\*\*\*

Cass Ole, the beautiful black Arabian who starred in the movies "The Black Stallion" and "The Black Stallion Returns," passed away during the summer of 1993 at the age of 22. The stallion not only brought Walter Farley's children's stories to life; he also won over 50 show championships, sired over 130 foals, raised money for charity and performed at the White House. Cass Ole stood at San Antonio Arabians in Texas, where his owner, Dr. Leo Cuello, specializes in breeding black Arabians.

\*\*\*\*\*

The NSL has become a charter member of the Friends of Virginia Libraries, a statewide friends group that supports the efforts of librarians and others interested in the development and growth of libraries in Virginia. More than 100 individuals and Virginia friends organizations have joined this new group, which will bring together friends groups from all types of libraries and channel its efforts into creating better library services throughout the state.

Personal memberships to Friends of Virginia Libraries start at \$5.00. For more information, call (804) 786-2321 or write to: Friends of Virginia Libraries, c/o Library of Virginia, 11th Street at Capitol Square, Richmond, Va. 23219-3491.

\*\*\*\*\*

NSL Librarian Laura Rose contributed the section on horse magazines for the eighth edition of *Magazines for Libraries*, a reference book used by librarians, students and other readers looking for an overview of magazines. Rose's offering included information about 26 magazines representing a cross-section of the equine publishing field.

\*\*\*\*\*

The International Museum of the Horse at Lexington's Kentucky Horse Park received a big boost recently when Mrs. Lucille Caudill Little established a \$1,000,000 endowment to be used for museum and educational programs. The endowment and a new cultural and learning center will be named for her late husband, Thoroughbred breeder W. Paul Little. Some of the projects eligible for funding under the new endowment include museum and library acquisitions, special gallery exhibitions, conservation and restoration of museum collections, development of new and enhancement of permanent exhibits, and professional training and travel for staff members.

\*\*\*\*\*

The Carriage Museum of America Library, Leesburg, Va., will celebrate its grand opening on Saturday, July 23. The museum and the library moved from Salem, N.J., to the Morven Park grounds in Leesburg in the fall of 1992. The library is now located, fittingly, in a renovated carriage house complex (also home to the Masters of Foxhounds Association).

The library has an estimated 1,200 books and trade catalogs pertaining to carriages and wagons, as well as books on harness making, early travel history, driving etiquette,

## Books Wanted

Acton, C.R. *The Fox-Hound of the Future*. Worcester: Ebenezer Baylis, 1953.

Brock, D.W.E. *Stablecraft*. London: Witherby, 1937.

Brown, Kenneth. *The Medchester Club*. New York: Derrydale, 1938.

Brown, Paul. *Good Luck and Bad*. New York: Charles Scribner's Sons, 1940.

Cecchini, Giovanni. *The Palio and the Contrade*. Siena: Mote dei Paschi, 1959.

Conn, George Harold. *The Arabian Horse in Fact, Fantasy and Fiction*. New York: A.S. Barnes, 1959.

Davison, Paul. *The Fort Leavenworth Hunt*. Fort Leavenworth, Kansas, 1939.

Dawnay, Hugh. *Polo Vision*. London: J.A. Allen, 1984.

Durand, Edward. *Ponies' Progress*. New York: Scribner, 1935.

Evans, David and Charles Mureau. *The Pink Coat or the Why's and Wherefore's of Fox Hunting*. California: Hill 'n Dale, 1961.

Fawcett, William. *Thoroughbred and Hunter*. New York: Scribner, 1934.

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horse breeding and more. It also has extensive holdings of *The Hub* and *The Carriage Monthly*, and an index of 40,000 records of U.S. patents for carriages and wagons from 1790-1910. Library visitors are also welcome to view over 100 carriages from the Morven Park collection.

For more information, contact Librarian Susan Green at (703) 771-1921.

\*\*\*\*\*

Stephanie Przybylek, author of "Alvan Fisher and the Beginning of Thoroughbred Portraiture in America" (*NSL Newsletter*, Fall 1993), presented a paper on the topic at the North American Society for Sport History's annual convention in May. The meeting was held at the University of Saskatchewan, Saskatoon, Saskatchewan, Canada.

\*\*\*\*\*

If you have friends or colleagues who might be interested in learning about the NSL, call us or drop us a line with their name and address, and we'll send a complimentary issue of the *NSL Newsletter*.

Also, if a horsey or bookworm friend has a birthday or other special occasion coming up, consider giving a gift membership to the NSL. We'll send the recipient a gift card and the latest copy of the newsletter, and sign them up for a year—or more—of NSL benefits. Your gift is tax-deductible.

\*\*\*\*\*

The Tourism Association of New Mexico named The Museum of the Horse in Ruidoso Downs, N.M., "Best Destination" in the state for 1993. The museum welcomed 27,503 visitors last year, which was its first full year of operation.

\*\*\*\*\*

Interested in horses and history? The Spring 1994 issue of *Maryland Historical Magazine* is devoted to the history of turf sports in Maryland. NSL member Pegram Johnson III contributed a piece on *The American Turf Register and Sporting Magazine*, and member Margaret Worrall wrote about the centennial of the Maryland Hunt Cup. Other stories include a piece by Joseph B. Kelly on Thoroughbred racing in Maryland from 1870-1973, and a story by Lynne Dakin Hastings on Thoroughbreds at Hampton National Historic Site. For more information on the magazine, call (410) 685-3750, or write to *Maryland Historical Magazine*, 201 West Monument Street, Baltimore, MD 21201.

## Jacqueline Kennedy Onassis, Editor

The sad statement was heard around the world on television: "My mother has passed away, surrounded by her friends, family and books," said John F. Kennedy Jr. And, in his eulogy at the funeral, Kennedy, in describing the essence of his mother, included her love of words.

Jacqueline Kennedy Onassis had been an editor at Doubleday since 1978. "She was one of us," said Doubleday president Stephen Reuben in an interview in *The Washington Post*. "There were no prima donna antics. If things got busy, she'd be at the Xerox machine like anybody else."

Onassis acquired and edited on the average of 12 books a year for Doubleday. "She was very involved with every aspect of her books, from the paper stock and typefaces to jacket design," said Rubin. Rubin said that Onassis had a hand in some of the most successful books that Doubleday has had in recent years. These include Bill Moyers' three bestsellers and books by Michael Jackson, Gilsey Kirkland and Carly Simon.

Onassis will be remembered by horse lovers for three books: *Riding's a Joy*, *The de Nemethy Method* and *A Field of Horses*.

Onassis frequently hunted with the Essex Fox Hounds in New Jersey, where she befriended Joy Slater's family. In 1980, Slater (now Carrier) became the first lady rider to win the Maryland Hunt Cup, whereupon Onassis wrote: "Yours is the *American National Velvet* story. Would you consider doing a book?" The result was *Riding's a Joy* by Joy Slater and Steven D. Price, published by Doubleday in 1982.

Onassis was responsible for the publication in 1988 of a how-to book on show jumping by Bert de Nemethy, the former coach of the United States Equestrian Team. Bill Steinkraus, book editor/writer and former Olympic gold medalist, described how the book became a reality. "For years, I'd been



DOUGLAS LEES PHOTO

Jackie Onassis joined the Piedmont (Va.) Fox Hounds for a day's hunting in 1991.

after Bert to write a book, and he agreed that he'd get around to it, but never did. Fortunately, Jackie ran into him one day and said words to the effect, 'No more procrastination, Bert, the book must be done, and now.' You don't say no to a lady of Jackie's stature," said Steinkraus.

Onassis wrote a meaningful foreword to *A Field of Horses*, *The World of Marshall P. Hawkins*, written by James L. Young and published in 1988 by Taylor Publishing Co. Young is Jt.-MFH of the Orange County (Va.) Hunt; Onassis frequently hunted with Orange County; Hawkins, one of America's best horse photographers, had a special knack for lovely foxhunting scenes.

In part, the Onassis foreword stated: "The inexorable press of modern development has steadfastly reduced the perimeters of our natural environment, not just for horsemen, but for nature lovers all. Everywhere we look, we are reminded of the countryside which once was, and we wish for earlier times. . . We are made aware of our responsibility to preserve and conserve the simple splendor of a vanishing America."

P.W.



## Exhibition Spotlight

The following is a list of exhibitions that NSL members may find of interest. A contact number is included; we encourage you to check schedules and hours before attending.

**D.C. WASHINGTON.** The National Building Museum. "Barn Again!" March 17-Sept. 11, 1994. (202) 272-2448. This exhibit explores the history and construction of barns across America, including their symbolism, uses and future. Models and parts of barns, as well as photographs, posters and plans, illustrate the effects of ethnic heritage and changes in agriculture on barns. Advertisements, art works, movie stills and toys are among the items that show the barn's popularity in our culture.

**KY. LEXINGTON.** American Saddle Horse Museum, Kentucky Horse Park. "George Ford Morris Treasures." Through December, 1994. (606) 259-2746. Approximately 100 artworks and artifacts make up the largest display ever of art by Morris, best known for his depictions of the American Saddlebred. Book lovers will see copies of his 1952 book, *Portraits of Horses*, complete with his signature and frontispiece pencil portraits of the books' owners' horses, and a rare edition of *Black Beauty* illustrated by the artist.

**KY. LEXINGTON.** International Museum of the Horse, Kentucky Horse Park. "Boguslaw Lustyk Exhibition." June 5-September 5, 1994. (606) 233-4303. The museum hosts the premier exhibit of the Polish equestrian painter and illustrator. Lustyk, who has successfully exhibited throughout Europe, is particularly noted for his abstract interpretation and his strong use of color. The museum plans a series of exhibits featuring non-American equine artists.

**KY. LOUISVILLE.** Kentucky Derby Museum. "The Imperial Russian Horse: Equine Art from the Reign of the Czars." April 11-September, 1994. (502) 637-1111. In its first loan to a museum outside Russia, the Museum of Horsebreeding in Moscow lends a collection of over 40 paintings and bronzes by Russia's most celebrated 19th-century equine artists. The display, which includes works on racing, agrarian, military and sporting subjects, will travel to other museums around the country through 1996.

**MD. BALTIMORE.** Maryland Historical Society. "The Maryland Hunt Cup: 100 Years of America's Greatest Steeplechase." April 29-Sept. 5, 1994. (301) 685-3750. As part of the celebration of the centennial of the first running of the race, the Maryland Historical Society hosts an exhibition of paintings, drawings, photographs, trophies, silks, saddles and more surrounding this important and challenging race.

**N.M. ALBUQUERQUE.** The Albuquerque Museum. "Thundering Hooves: Five Centuries of Horse Power in the American West." June 4-Sept. 4, 1994. (505) 243-7255. Features more than 400 objects relating to the region's four major horse cultures: Spanish conquistadores, Mexican vaqueros, Southern Plains Indians and North American cowboys. Many of the objects have never been on public display before.

**N.M. RUIDOSO DOWNS.** Anne C. Stradling Museum of the Horse. "Treasures of the Track: Presentation Silver from the Collections of the National Museum of Racing." May 13-Sept. 5, 1994. (505) 378-4142. A collection of silver racing trophies that don't simply delight the eye; they also tell tales of 200 years of track history. The exhibit is on display at the Turf Club at Ruidoso Downs Race Track.

**NY. SARATOGA SPRINGS.** National Museum of Racing. "Master Thoroughbred Paintings from the Collection." June 24-October, 1994. (518) 584-0400. More than 30 works highlighting the Thoroughbred, by such masters as Alken, Munnings, Stull, Stainforth, Troye and Voss.

**OK. OKLAHOMA CITY.** National Cowboy Hall of Fame. "22nd Annual National Academy of Western Art Exhibition." June 10-Sept. 11, 1994. (405) 478-2250. More than 140 works by 50 of the country's top contemporary Western artists.

**OR. BEND.** The High Desert Museum. "Art and the Animal." July 16-Sept. 11, 1994. (503) 382-4754. The Society of Animal Artists' third annual traveling exhibition features 65 pieces of contemporary animal art.

**VA. LEESBURG.** The Rust Library. "Troika Illustrations Presented by the Carriage Museum of America Library." October 1-31, 1994. (703) 777-0323. This exhibit highlights the troika, the Russian vehicle drawn by three horses harnessed together abreast. The troika's heyday in Russia was the first half of the 19th century, when it carried both mail and travelers. In time the vehicle became a national culture symbol embodying the soul of the people and the countryside.

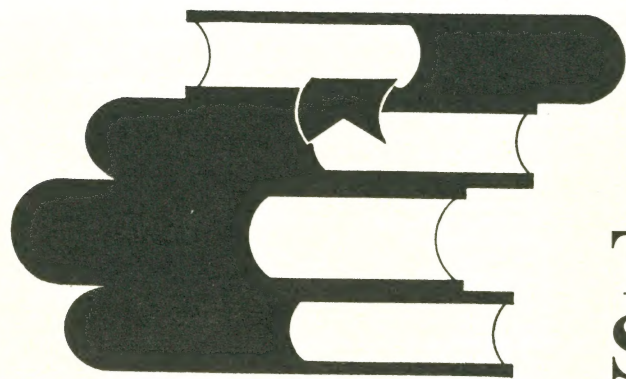
**VA. RICHMOND.** Virginia Museum of Fine Arts. "From Delacroix to Toulouse-Lautrec: French Drawings from the Collection of Mr. and Mrs. Paul Mellon." August 23, 1994-January 1, 1995. (804) 367-0852. Studies of horses by Gericault and Delacroix, the two leaders of the Romantic movement, are among the more than 50 drawings and watercolors representing 19th-century French graphic art in this exhibition. There are also sporting drawings by Carle Vernet, Alfred de Dreux and Eugene Lami, and works by Ingres, Van Gogh, Seurat, Toulouse-Lautrec and others.



PHOTO COURTESY OF VIRGINIA MUSEUM OF FINE ARTS

*La Course*, by 19th-century French artist Carle Vernet, is included in "From Delacroix to Toulouse-Lautrec: French Drawings from the Collection of Mr. and Mrs. Paul Mellon" at the Virginia Museum of Fine Arts, Richmond.





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blended with mine, no less now than in the past, has aided and made suggestions, taking part, as ever, in the task at hand. . . What has been written, and what may be written in the future, has owed, and will owe, if not its existence, certainly whatever it may have of life, to Martin's inspiration."

A letter from Somerville to Ross is found in *Irish Memories*: "Writing together is, to me at least, one of the greatest pleasures I have.

To write with you doubles the triumph and the enjoyment, having first halved the trouble and anxiety."

### An Update

Robert Fountain, the former chairman of the British Sporting Art Trust, lives in retirement in County Cork. He wrote in a recent BSAT newsletter: "Yesterday, I was in the unchanging Georgian village of Castle Townshend in County Cork. Its single street

descends precipitously to the haven where small boats were unloading salmon in the soft evening drizzle. Perched on a promontory overlooking the harbor is an elegant little Protestant church. Amongst the memorials in the nave to admirals, captains and soldiers who served the Empire is one to Edith Somerville, 1858-1949, with the inscription: 'Author, artist, musician, MFH. Her friends in America have endowed the organ on which she played for 70 years, and have raised this stone.'"

## Books by Somerville and Ross (in chronological order)

**The Mark Twain Birthday Book.** Edited by Edith Somerville. Remington Co., London, 1885.

**The Kerry Recruit, an Old Irish Song.** Illustrated by Edith Somerville. Perry & Co., London, 1889.

**An Irish Cousin.** Guilles Herring (Somerville's pen name) and Martin Ross. In 2 volumes. Richard Bentley Son, London, 1889. In the second edition, authors' names are given as Viva Graham and Martin Ross; as Somerville and Ross in the third edition.

**Naboth's Vineyard.** Somerville and Ross. Spencer Blackett, Ltd., London, 1891.

**Through Connemara in a Governess Cart.** Somerville and Ross. W. H. Allen Co., London, 1892.

**\*In the Vine Country.** Somerville and Ross. W. H. Allen Co. 1893.

**\*The Real Charlotte.** Somerville and Ross. In 3 volumes. Ward and Downey Ltd., London, 1894.

**\*Beggars on Horseback, A Riding Tour in North Wales.** Somerville and Ross. William Blackwood & Sons, Edinburgh and London, 1895.

**\*The Silver Fox.** Somerville and Ross. Lawrence and Bullen Ltd., London, 1897.

**\*Some Experiences of an Irish R.M.** Somerville and Ross. Longmans, Green & Co., London, New York and Bombay, 1899. First American edition (Longmans) 1929.

**\*A Patrick's Day Hunt.** Somerville and Ross. Archibald Constable & Co., Westminster, England, 1902.

**\*All on the Irish Shore, Irish Sketches.** Somerville and Ross. Longmans, Green and Co., 1903.

**\*Slipper's ABC of Foxhunting.** Edith Somerville, MFH. Longmans, Green Co., 1903.

**\*Some Irish Yesterdays.** Somerville and Ross. Longmans, Green Co., 1906. First American edition (Longmans), 1906.

**\*Further Experiences of an Irish R.M.** Somerville and Ross. Longmans, Green Co., 1908.

**\*Dan Russel the Fox.** Somerville and Ross. Methuen & Co. Ltd., London, 1911. First American edition (Doran), 1912.

**The Story of the Discontented Little Elephant.** Edith Somerville. Longmans, Green Co., 1912. First American edition (Longmans), 1912.

**\*In Mr. Knox's Country.** Somerville and Ross. Longmans, Green Co. 1915.

**\*Irish Memories.** Somerville and Ross. Longmans, Green Co., 1917. First American edition (Longmans), 1918.

**\*Mount Music.** Somerville and Ross. Longmans, Green & Co., 1919. First American edition (Longmans), 1920.

**\*Stray-Aways.** Somerville and Ross. Longmans, Green Co., 1920.

**\*An Enthusiast.** Edith Somerville. Longmans, Green Co., 1921. First American edition (Longmans), 1921.

**\*Wheel-Tracks.** Somerville and Ross. Longmans, Green Co., 1923.

**\*The Big House of Inver.** Somerville and Ross. William Heinemann Ltd., London, 1925. First American edition (Doubleday, Page & Co.), 1925.

**\*French Leaves.** Somerville and Ross. William Heinemann Ltd., 1928. First American edition (Houghton Mifflin), 1928.

**\*The States Through Irish Eyes.** Edith Somerville. Houghton Mifflin Co., Boston and New York, 1930. First published in England (William Heinemann Ltd.), 1931.

**An Incorruptible Irishman.** Somerville and Ross. Ivor Nicholson and Watson. London, 1932. First American edition (Houghton Mifflin) 1932.

**\*The Smile and the Tear.** Somerville and Ross. Methuen Co., Ltd. 1933. First American edition (Houghton Mifflin), 1933.

**\*Notes of the Horn, Hunting Verse Old and New.** Collected by Edith Somerville. Peter Davies Ltd., 1934. First American edition (Scribner's), 1935.

**Little Red Riding Hood in Kerry.** Somerville and Ross. Peter Davies Ltd., 1934.

**\*The Sweet Cry of Hounds.** Somerville and Ross. Methuen & Co., Ltd. 1936. First American edition (Houghton Mifflin), 1947.

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\*Included in the NSL Collection.



# Sporting Friends: "Old Nap" and "Hokey Pokey"

by Pegram Johnson III

In the early 19th century, an era in which figures appeared larger than life, the eccentric John Randolph and William Ransom Johnson shared the race tracks, gaming tables and corridors of political power in the South.

Both were elected repeatedly to political office, Randolph in the two houses of Congress and Johnson in two states, North Carolina and Virginia. Both presided over Virginia estates situated west of Petersburg, Randolph at "Roanoke" in Charlotte County on the Little Roanoke River and Johnson at "Oakland" on the Appomattox. Both lived within an easy ride of the race track whose name was borrowed from one of England's most famous, New Market. The track, of which no trace remains, was just east of Petersburg. The proximity of other courses, Broad Rock and Tree Hill near Richmond, meant that both sportsmen could test the mettle of their horses and be almost home by supper.

Prior to the War Between the States, the Roanoke River Valley served as a center of Thoroughbred racing interests not only for North Carolina and Virginia but for the whole upper South. The tributaries feeding into the Roanoke to the south and the Appomattox and James some miles to the north provided ready pasturing for some of the finest race horses in early 19th-century America. The rivers, some no wider than what in other parts of the country would be called creeks, were bordered by farms which, regardless of their sometimes rustic appearance compared to the more pretentious mansions of the lower James and Cape Fear, were designated in land deeds and general parlance as "plantations."

Randolph and Johnson were both social lions, accustomed to gracious living, whose portraits suggest men well-pleased with themselves and their lot in life.

The acerbic wit of John Randolph, however, had alienated friend and foe alike, and it is perhaps surprising that two such distinct personalities generally managed to stay on such warm terms, though there appears to have been some sort of falling out at the end of Randolph's life.

One of the most interesting early records of John Randolph of Roanoke is Ogle Tayloe's 1866 reminiscence, "Randolphiana by Senex," in the *Turf, Field & Farm* newspaper. In it Tayloe discusses the Roanoke Stud, and also records many illuminating instances of Randolph's eccentric behavior: "In one of his walks along Pennsylvania Avenue, in Washington, Randolph was overtaken by an obese gentleman, puffing from exertion, with the remark, 'You walk very fast, Mr. Randolph.' 'I can walk a little faster,' was the reply, striding away from him."

Tayloe tells of Randolph's being presented at the Court of St. James in unusual clothing for such an august assemblage—"black coat and black smallclothes, with knee-buckles, white stockings, and shoes with gold buckles, a sword, and a little clack

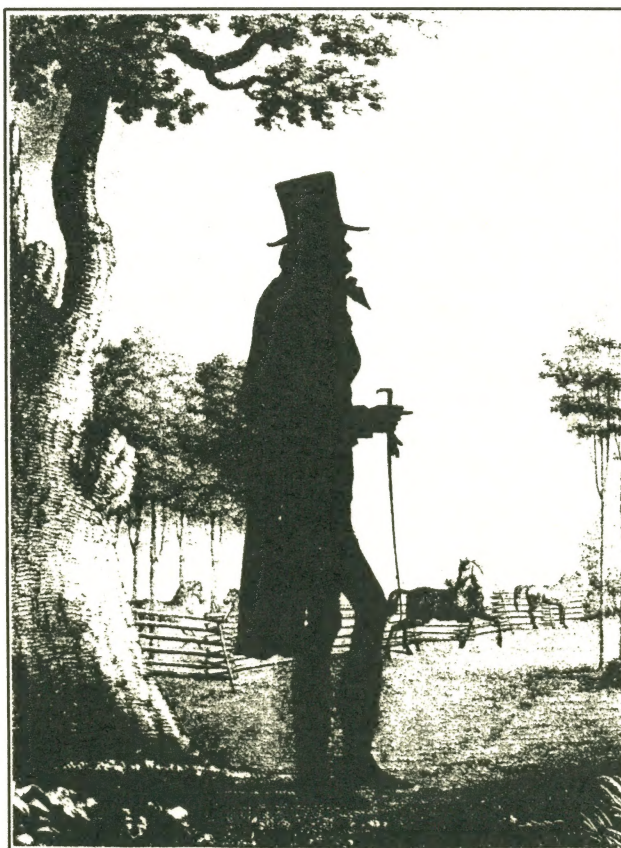
(sic) hat"—causing a by-stander to refer to Randolph ever after as "Hokey Pokey." Randolph's own explanation of his odd attire at court was pointed: "I wear no man's livery, by ----!"

John Hervey's description of Randolph is that of a "modern Ishmael"—"eccentric, given to all sorts of extremes, fiery, easily provoked, a violent partisan, and such a master of invective, sarcasm, irony, and repartee that the enmity of no man was more dreaded, in either public or private life."

## A Passion for Thoroughbreds

It was obviously their mutual love of Thoroughbreds that brought and held Randolph and Johnson together. John Randolph loved horses and racing above all else, and if there was one thing Colonel Johnson knew more about than anyone, it was horses. A sign of the trust and friendship is evidenced in the fact that Randolph, like other noted turfmen of the day, had many of his own horses trained by Johnson at Oakland and often raced under Johnson's colors. Racing historian Hervey claims that Randolph left Johnson a sum of \$25,000 and named him as an executor of his estate. As far as is known, Randolph never challenged the Napoleon of the Turf—"Old Nap"—to a duel, though the irascible Randolph did comment venomously in the last year of his life: "... I, too, am desirous of seeing W.R.J. roundly beaten and his --- and ally in Baltimore and Philadelphia mortified and muled in a sum that the richest of the two may feel."

Old England may have been far away across the great ocean, but Virginians and North Carolinians had their English books and English 18th-century ideals of gracious living. English field sports played a large role in making life on the ever-expanding frontier not simply bearable but pleasurable. For several decades of the early 19th century, Petersburg on the Appomattox served as a mecca for gentleman farmer/soldier/politicians who seasonally left off sitting on their verandas and went in search of entertainment. In Petersburg good food, comfortable feather mattresses, boon companions, women, cards and horses were to be had for the asking.



"Hokey Pokey": This fanciful illustration of John Randolph serves as the frontispiece for Fairfax Harrison's 1930 book *The Roanoke Stud 1795-1833*.